

Cheers!

THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION \$1.00


**record
research**

We have the
best readers!

the **H² chrono-matrix file**
PART 33 **Harold H. Hartel** (see page 7)

Spivey Records (see page 24)

Saluting **GEORGE JAMES**
"Master Musician"
by **Emil R. Pinta**
(see page 4)



CAPITOL 15000 SERIES (BERRY)
Part 8 (see page 24)

MERCURY 5000 SERIES (Novitsky)
Part 5 (see page 9)

IMPERIAL MATRICES (Hayes)
(Second Go Around - Part 6)
(see page 9)





**Also PHONO LAMP
REVISED
(see p. 10)**

**BEHIND
THE COBWEBS
CARL KENDZIORA**



**DIGGIN' THE
GROOVES
BOB DAVENPORT
(see page 24)**




**FRASE-ABRAMS
CORRECTIONS
&
ADDITIONS
to Brian Rust's
AMERICAN
DANCE
BAND
DISCOGRAPHY
(Volume 2
(Lange to Zurke)
(see page 10)**



Unmasking 'Em, etc.

**Associated
Recorded Program Service**




Part One

Complete Listing of R&B Material
on Associated Transcriptions by
Dave Kressley (see page 6)

RAGGING the CLASSICS
John Sam Lewis

THE PUPILS
OF LISZT:




(PART TWO) (see pg. 8)

EUGEN D'ALBERT

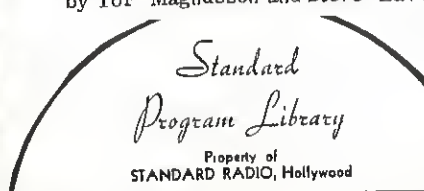
**BEGINNING OF THE EMERSON DYNASTY
THE EMERSON-PATHE CONNECTION**
by **GEORGE BLACKER - PART TWO -**

****FOUR WORD
REVIEW by LK

- WHO'S WHO OF
JAZZ (Chilton)
- THE BIG BAND
ALMANAC (Walker)
- "78 QUARTERLY"
(Whelan)



Charles LaVere
with **Frankie Trumbauer in 1938**
by **Tor Magnusson and Steve LaVere**



33 1/3 R. P. M. START INSIDE

Z121

FRANK TRAUMBAUER'S ORCHESTRA	
1. National Emblem March	2:45 (4)
2. Battle At Lepanto	2:45 (4)
3. Alexander's Ragtime Band	2:30 (3 1/2)
4. Ruffin' Of Swing	2:30 (4 1/2)

RCA Victor Division

Introduction

This is a continuation of a story on the Trumbauer 1938 band, which story was initiated by the late Frank Kelly in Record Research (ref. 5) more than 20 years ago. In the discussion that followed (ref. 3), Ken Crawford wrote that of the transcription recordings the band made, "Charles LaVere is on piano on all of the dates." Recent research has, however, shown that this statement wasn't quite right, and below is an attempt to correct the story.

Charles LaVere

Charles LaVere (real name Charles Lavere Johnson), pianist, vocalist, composer, arranger, and multi-instrumentalist, was born July 18, 1910, in Salina, Kansas (not in Oklahoma City as stated elsewhere); he died on April 28, 1983, in Ramona, California.

After several years in Chicago, Charles LaVere came to New York in 1937, and was employed as pianist and vocalist in Paul Whiteman's orchestra. Work began when they opened at the "House of Tomorrow Revue" in the Frontier Fiesta, at the Casa Manana, Ft. Worth, Texas, during July 1937. This was a reduced size orchestra, carrying only 22 men (11, yet it had two pianists, Charles LaVere and Roy Bargy (ref. 10).

Whiteman opened 1938 at the Coconut Grove in Los Angeles. Whiteman's visit to California was of rather short duration, and late in January, 1938, they returned to the East, arriving in New York on February 1.

When the Whiteman orchestra left California, Charles LaVere remained in Los Angeles. Because of union restrictions, he was not allowed to play for three months. During this time, he made a number of arrangements for Connie Boswell, including "Fare Thee, Honey, Fare Thee Well" and "Mr. Freddie Blues" (ref. 6). These two titles were recorded on April 9, 1938, by Connie Boswell accompanied by "Ben Pollack And His Pick-A-Rub Boys" (Decca 1862). Pianist on this session was Bob Laine, not Charles LaVere as is erroneously shown in the three latest editions of Brian Rust's "Jazz Records 1897-1942" (ref. 7,8,9).

The Frank Trombar band

According to the TEMPO magazine (ref. 1), **FRANK TROMBAR** introduced a new band on March 17, 1938, at the Biltmore Bowl in the Los Angeles Biltmore Hotel. The personnel was Lyall Bowen, Len Conn, Len Kavaach, Jimmy Oliver (saxes); Mannie Klein, Joe Meyer, Bill Shaw (trumpets); Joe Yukl, "Lank" Menge (trombones) Bob Hemphill (guitar); Russ Morhoff (bass); Ward Archer (drums); Al Goering (piano); and Deane Janis, Dave Saxon (vocals). The magazine carries a set of photographs of the different sections of the band.

The Biltmore Bowl engagement was originally for 13 weeks, but was extended another 13 weeks (ref. 2), and ended on September 14, 1938. During the engagement a few replacements were made in the band, and in early May 1938 Charles LaVere replaced Al Goering to be the orchestra's pianist, arranger, and occasional vocalist.

Frankie Trumbauer's orchestra recorded 129 titles for Standard Program Library (16" transcriptions) at seven sessions between December 1937 and July 1938. The recordings were made in Victor's Los Angeles studios, but no information on the transcriptions is retained in the Victor files. The recordings were, however, given matrix numbers in the same matrix series as were Victor's regular recordings. It is thus possible to estimate recording dates for the Trumbauer transcriptions by interpolation of surrounding matrix numbers with known recording dates.

By this method the approximate dates for the sessions have been assessed. We have also been fortunate in finding the **exact recording dates for all but the first session** in the files of Local 47, American Federation of Musicians (Union contracts between the orchestra and Standard Radio). The dates thus are 1) c. December 15, 1937 (mtx 09878/83); 2) January 28, 1938 (mtx 09974/77); 3) February 11, 1938 (mtx 019017/20); 4) **March 3, 1938**, (mtx 019181/84); 5) April 20, 1938 (mtx 019221/25); 6) May 25, 1938 (mtx 019281/84); and 7) July 8, 1938 (mtx 019412/16).

Those of the transcriptions, which are recorded in April are likely to be by the above listed orchestra, and those belonging to the two sessions recorded in May 1938 or later thus should be expected to have Charles LaVere on piano instead of Al Goering. However, while LaVere's presence on the last session is without doubt - he sings on two titles, and his piano playing is positively identified - he is not present on the penultimate session; no vocals by him, and what little piano that can be heard is atypical of him. We suggest that he for some reason was replaced by Al Goering, who earlier had been the band's pianist and contractor, and, we believe, still was the contractor at the time of this penultimate session.

The Standard transcription records are labelled as by **FRANK TRAUMBAUER'S ORCHESTRA**, or in one case, Standard Q-120, as by **FRANKIE TRAUMBAUER'S SWING SEVEN**. The latter unit recorded four selections, one of which was Trumbauer's famous "Singin' the Blues", here re-titled "Blue Holiday", with Mannie Klein doing Bix's famous solo (ref. 3).

According to Ken Crawford (ref. 4), 18 of the Standard recordings were re-issued on **KEYSTONE** transcriptions under the name of **FRANK TROMBAR & HIS ORCHESTRA**. Two of the titles on Keystone appear not to be among the 129 titles on Standard. The explanation, however, is simple: these two songs were retitled on the Keystone transcriptions.

Out of the seven recording sessions only two were made after early May 1938, i.e. after the time when Charles LaVere had joined the orchestra. The recordings from these sessions are listed (see page 4)

(continued from RR 239/40)
 BEGINNING OF THE EMERSON DYNASTY
 THE EMERSON-PATHÉ CONNECTION
 by GEORGE BLACKER - PART TWO -

"Emerson Verticals/Pathé"

Editor LK's brief overture! *****
 If anybody would have foretold me that an ancient Emerson sleeve listing of 26 recordings of the extraordinary rare 6" verticals, as seen on our RR 239/40 cover, would elicit such erudite response, your editor would have been in a state of disbelief. But it has happened! First of all - Blacker's canon of discographical art. Then followed elaborate original research via discographical scientists, Jean-Christophe Averty of Suresnes France and Bill Dean-Lyatt of Sutton Coldfield England. Thank you gentlemen! After George completes his investigative research on the 26 listings we will then print the Averty and Dean-Lyatt contributions. Then George will return with his summary. If any of our readers have info. on these prize Emerson 300 series verticals please come forth so George's summary will even be more comprehensive..

OK! George! take over!!

310: "We Parted on the Shore" - Pt. 1 - Harry Lauder
 311: "Do." - Pt. 2 ... both from Pathé 40000

312: "La Marseillaise" - Choir .. Of at least six versions listed in the 1917-18 catalog, only one comes anywhere near fitting the bill: a vocal trio version on 59013 sung by Henri Albers and two others: a tenor named LaSalle and one Mme. LaPeyrette, a contralto. Whether this trio was transformed for Emerson's purposes into a choir or another unknown record was used is anybody's guess. I refuse to bet either way on the basis of present knowledge.

313: "Anvil Chorus" - Premier Quartet .. probably from Pathé 70023

314: "Birds in the Forest" - Whistling Duet by Wills & Lawrence; mx no. A5 on label and faintly visible die-stamped in wax under the label. From Pathé 30104.

315: "The Canary Bird" - Intermezzo - Violin solo with bird imitations.....A mystery; no such title in either catalog

316: "Cupid's Kisses" - Ball Solo ... No such title in either catalog.

317: "Le Petit Bleu Waltz" - Hungarian Orchestra .. This title not in catalogs; see 318 and 319 below.

318: "Casino Song Waltz" - Hungarian Orchestra
 319: "Captivate Waltz" - do. both from Pathé 70140 by the Hungarian Orchestra, Budapest.

320: "In My Aeroplane" - Waltz - Orchestra ... No Pathé counterpart traced.

321: "The Regiment on the March" - Orchestra...No Pathé counterpart traced.

322: "Santa Barbarossa" - Sardinian Orchestra...No Pathé counterpart traced

323: "Popular Medley" - Orchestra .. No Pathé title listed, though there are any number of medleys in both catalogs.

324: "Aida" - Triumphal March - Military Band.. Both catalogs list arias by various artists, but no rendition of the "March"

325: "Dengoza" - Maxixe - Orchestra .. Three possibilities can be cited for this one: 29030 or 70089, both by the Pathé Dance Orchestra (29 or 35 cm. diameter), or, from the 1916 catalog, 30170, again by the Pathé Dance Orchestra (29 cm. size). You pays your money and takes your choice. I'd guess that 30170 and 29030 are both from the same master cylinder, 30170 having been deleted. On the other hand, I wouldn't bet the rent money on it....

326: "Silver Threads Among the Gold" - Duet... Presumably this is a vocal duet. If so, the only record from which the Emerson can be derived is 40013 (29 cm. size), by Carrie Herwin and George Baker. All others are either solo vocal or instrumental renditions.

Addendum to 6" Emerson vertical listing

-304: "Don Carlos" - Magliulo, Bernardo & Pacini M.B.: Of all the records listed here, the above was the only one not cited on the sleeve. Could it have been released out of numerical sequence? The title and artists' credit are from a partial listing published in the July 1942 issue of "Hobbies" as part of a column on "Historical Records" by Stephen Fasset. He was able to identify the performance as a chunk of the Act 2 trio from that opera. The artists' credit seems to have been copied from the label. Like Fasset, I'm sure the disc is a Pathé derivative, but I have only two Pathé catalogs to work with, and I can't find any arias from "Don Carlos" in either of them. A further check under the names of each singer was equally unproductive. Could the record have been deleted??? Damfino! If anyone else is better supplied with Pathé catalogs, particularly those of an earlier vintage than 1916, I suggest he do a bit of digging therein, and hope he'll report the results. I suspect the original issue of this arka may have been one of the 90 rpm center-start discs. It is equally possible that at some point, it was re-mastered to an 80 rpm outside-start record, and renumbered.

...and so we come to the end of the listing on the record sleeve. If anyone has any of these records and can provide further information on them, it will be welcomed most heartily. Also,

All correspondence to George Blacker (new address)
 2144-4 Waterbury Rd., Cheshire, CT - 06410

EMERSON

SIX-INCH DISC

Manufactured by THE EMERSON PHONOGRAPH CO., Inc., New York

THE EMERSON

THE EMERSON

\$3

THE EMERSON

THE EMERSON

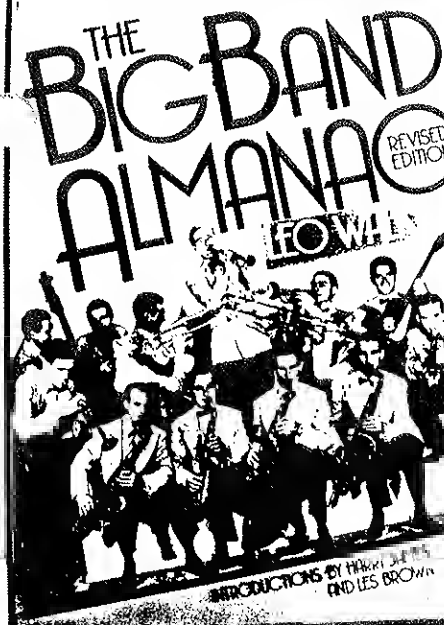


Bonus from LK: This is the other side of that disc sleeve which appeared on the 239/40 cover. Enlarged advertising logo for your secular benefit. Could this have been the last Emersonograph? Did it play all discs, vertical & lateral? Please note that somebody noted its manufacture discontinuance. Be any of our readers have this rarity?

DESIGNED IN EVERY DETAIL WITH ALL THE FEATURES OF A GOOD PATRIOTIC PHONOGRAPH. PLAYS ALL SIZES ON MARKS OF DISC RECORD WITHOUT AN ATTACHMENT. EQUIPPED WITH A STRONG SPEED MOTOR AND SPEED REGULATOR. IT WILL PLAY ONE INCH RECORD ON 2 OR 3 SMALL RECORDS WITH ONE WINDING. THE SOUND BOX IS WELL CONSTRUCTED AND REPRODUCES MUSIC PERFECTLY. IT HAS A HORN BY MEANS OF WHICH IT PRODUCES A GREATER VOLUME OF SOUND THAN HORNLESS MACHINES OF TEN TIMES ITS COST. WEIGHS 8 POUNDS AND CAN BE CARRIED IN A SUITCASE.

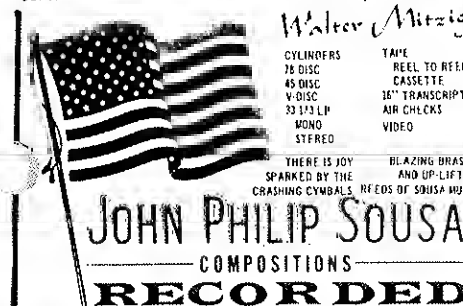
(OVER)

Another Four Word Review [RR recommends 'em highly!] by LK.



THE SOUND OF SOUSA

Sousa music does not exist until actual sound is produced



About BLUES RESEARCH Magazine!!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLEY. There is no present subscription system RR. Each issue now costs \$1.00 (66 pennies English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, RAR, etc) recordings.

The following back issues of BLUES RESEARCH are available:

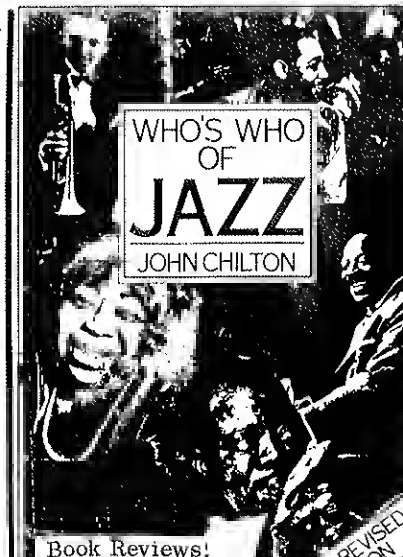
ISSUE 3 - Aristocrat, Chess, Chief, Rhumbaogie, Sultan, Sunbeam, etc.
 ISSUE 9 - Nashboro, Exallie, Naxos, etc. and label index of issues 1 thru 8
 ISSUE 15 - Manor, Arco, Regis and Job
 ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.
 ISSUE 17 - Detroit labels: Fortune, Senation, J.V.B, Hi-Q, Strato-8
 (Att: Issue 17 was incorporated into RR issue 129/30)

Record Research also published installments of KING, FEDERAL and DELUXE. I interested in availability please write us..

Record Research Back Issues

WHAT'S AVAILABLE AT \$1.00 EACH.... (66 pennies English)

68 71 72 73 74 75 76 77 78 79 80 81
 82 83 84 85 86 87 88 89 90 91 92 93
 94 95 96 7 98 99 100 101 102 103 104
 105 106 107 108 109 110 111 112 113/4
 115 116 117 118 119/20 121 122 123
 124 125/6 127 128 129/30 131 132 133
 134 135/6 137/8 139/40 141 142 143
 144/5 146/7 148 149/50 151/2 153/4
 155/6 157/8 159/60 161/2 163/4 165/6
 167/8 169/70 171/2 173/4 175/6 177/8
 179/80 181/2 183/4 185/6 187/8 189/90
 191/2 193/4 195/6 197/8 199/200 201/2
 203/4 205/6 207/8 209/10 211/12 213/4
 215/6 217/8 219/20 221/2 223/4 225/6
 227/8 229/30 231/2 233/4 235/6 237/8 239/40



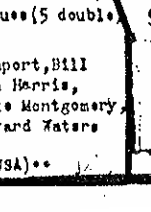
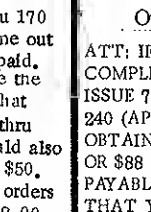
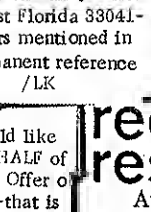
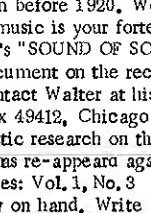
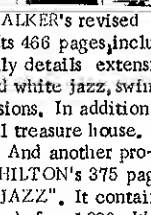
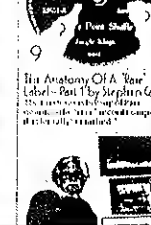
Book Reviews!

Here's a superlative compendium. It's LEO WALKER's revised edition of his "THE BIG BAND ALMANAC". Its 466 pages, including a more than 6000 names index, historically details extensive entries on more than 350 orchestras: black and white jazz, swing & dance bands of other popular music persuasions. In addition there are more than 500 photos. It's a musical treasure house. If acquisition is your penchant see page 24. And another prodigious work is the revised edition of JOHN CHILTON's 375 page major jazz reference book, "WHO'S WHO OF JAZZ". It contains biographies of over a thousand musicians born before 1920. We are carrying it (see page 24). And if march music is your forte what could be better than WALTER MITZIGA's "SOUND OF SOUSA", an erudite and elegantly printed 208 page document on the recordings of JOHN PHILIP SOUSA. If interested contact Walter at his address, 2772 E. 76th Street, 5-A-N, P.O. Box 49412, Chicago Illinois 60649. And if you seek top journalistic research on the blues, Pete Whelan and "78 QUARTERLY" has re-appeared again after quite an hiatus. Two exceptional volumes: Vol. 1, No. 3 (76 pages) and Vol. 1, No. 4 (96 pages) are now on hand. Write to "78 QUARTERLY", P.O. Box 288, Key West Florida 33041-9971 regarding their availability. As the others mentioned in this report, all these publications are of permanent reference value deserving of inclusion in your library. /LK

78 Quarterly

VOLUME ONE, No. 3

57



record research

An Historic Offer
 Once in a lifetime!

ATT: IF YOU ARE INTERESTED IN A COMPLETE RUN OF RR MAGS FROM ISSUE 71 (OCT 1965) THRU ISSUE 240 (APR 1989) 170 ISSUES - YOU CAN OBTAIN THIS RUN FOR \$85 in U+S+A OR \$88 FOREIGN. MAKE REMITTANCE PAYABLE TO LEN KUNSTADT. MENTION THAT YOU WISH TO AVAIL YOURSELF OF THIS RUN OF BACK ISSUES, 71 thru 240 AS ADVERTISED IN RR 241/2.

RECORD RESEARCH

65 Grand Avenue Brooklyn N.Y. 11205 USA

Subscription (World-wide) \$5.00 for 10 issues (5 double issues) published bi-monthly

Editors: Len Kunststadt and Bob Celton

Contributing staff: George Blacker, Bob Davenport, Bill Fries, Harold Plakson, Harold H. Martel, Sheldon Harris, Bob Healy, Carl Kendisora, John Sam Lewis, Mike Montgomery, Bob Porter, Anthony Rotante, Paul Sheatsley, Howard Waters and Ray Yile.

Contents of RR are indexed in Music Index (USA) ..

If checked RENEWAL is due! \$5.00 for 10 issues
 Please make remittance payable to LEN KUNSTADT
 **Air Mail is \$11.00 for Europe and \$12.00 for Asia, Australia & Africa

Discography LaVere-Trumbauer 1938 (cont'd)

FRANK TRUMBAUER'S ORCHESTRA

Mannie Klein, tp and co-ld / Joe Meyer, tp / Bill Shaw, tp / Babe Bowman, tb / Homer 'Lank' Menge, tb / Frankie Trumbauer, C-melody sax, vo and ld / Len Kavaas, as / Lyall Bowen, as / Leroy Conn, ts / Jimmy Oliver, ts & cl / Al Goering, p / Bob Hemphill, g / Russ Morhoff, b / Ward Archer, d and vo / Deane Janie and Dave Saxon, vo / Charles LaVere, arr? L.A., May 25, 1938

PMS 019281 1 There's Rain In My Eyes [vo DS] [ET] Standard Y115
2 Swinging Annie Laurie (Through The Rye)
3 Saye My Heart [vo DJ]
4 (It's The) Little Things That Count [arr CLW]

PMS 019282 1 Cowboy From Brooklyn [vo WA] [ET] Standard Y115
2 You Leave Me Breathless [vo DJ]
3 Cathedral In The Pines
4 Skronch

Note: "You Leave Me Breathless" also on KEYSTONE KBS-428, and "Skronch" also on LP record LAJRC 13.

PMS 019283 1 So You Left Me [vo DS&DJ] [ET] Standard Y116
(For The Leader)
2 Neglected
3 Neighborhood Of Heaven [vo DS]
4 Oh Ma Ma [vo DJ&FT]

PMS 019284 1 Tonight Will Live [ET] Standard Y116
2 (It's The) Dreamer In Me
3 Little Lady Make Believe [vo DJ]
4 Moonshine Over Kentucky

Dave Klein, tp, replaces Shaw; Willie Martinez, ts & cl, replaces Conn; Charles LaVere, p, vo and arr, replaces Al Goering; Hemphill out. L.A., July 8, 1938

PMS 019412 1 One Kiss Of Love [ET] Standard X56
2 Lost In Meditation [vo DS]
3 Isn't It Wonderful [vo DJ]
4 Flat Foot Floogie [vo FT & band]

PMS 019413-1 1 National Emblem March [ET] Standard Z121
2 Beetle At Large
3 Alexander's Ragtime Band
4 Rustle Of Swing

Note: "Beetle At Large" also on KEYSTONE KBS-70 and KBS-121. "Alexander's Ragtime Band" also on KEYSTONE KBS-447, and "Beetle At Large" and "Rustle Of Swing" also on LP record LAJRC 13.

PMS 019414 1 Latin Quarter [vo DS] [ET] Standard X56
2 Small Fry [vo CL]
3 Spring Is Here [vo DJ]
4 (Like Music) [vo FT]

Note: "Spring Is Here" also on KEYSTONE KBS-447, and "I Like Music" also on LP record LAJRC 13.

PMS 019415 1 My Walking Stick [vo CL] [ET] Standard X57
2 (There's A) Far Away Look In Your Eyes [vo DS]
3 Now I Can Be Told
4 Let's Break The Good News

Note: "Far Away Look In Your Eyes" also on KEYSTONE KBS-447.

PMS 019416 1 I'll Dream Tonight [vo DJ] [ET] Standard X57
2 You Are Music [vo DS]
3 You And Me [vo DJ]
4 I'll Still Be Loving You [vo DS]

References

- (1) [Anonymous.] Frank Trombar introduces a new band / Band Reviews . . . Frank Trombar. *Tempo*, Vol. 5, No. 10, Los Angeles, April 1938, pp. 12-13.
- (2) [Anonymous.] Jamming around. *Tempo*, Vol. 5, No. 12, Los Angeles, June 1938, p. 18.
- (3) Crawford, Ken, and R.R. Is it Trumbauer? Trumbauer? or Trombar? *Record Research*, Issue 90, May 1968, p. 10.
- (4) Crawford, Ken. Trombar and Keystone. *Record Research*, Issue 92, September 1968, p. 10.
- (5) Kelly, Frank. Where are they now? Frankie Trombar in 1938. *Record Research*, Issue 89, March 1968, p. 9.
- (6) Pease, Sharon. *Swing Piano Styles*. Down Beat [Chicago, 1939].
- (7) Rust, Brian. *Jazz Records 1897-1942*, Revised Edition. Storyville and Co., London 1970.
- (8) Rust, Brian. *Jazz Records 1897-1942*, 4th Revised and Enlarged Edition. Arlington House, New Rochelle, NY, 1978.
- (9) Rust, Brian. *Jazz Records 1897-1942*, 5th Revised and Enlarged Edition. Storyville Publications and Co. Ltd., Chigwell Essex, England [1983].
- (10) Waters, Jr., Howard J. *Jack Teagarden's Music: His Career and Recordings*. Jazz Monographs No. 3. Published by Walter C. Allen, Stanhope, NJ, 1960, pp. 27-28.

Acknowledgements

We wish to express our sincere thanks to Ed Berger (Institute of Jazz Studies, Rutgers University, Newark, NJ), Samuel Brylawski (Library of Congress, Washington, DC), Ken Crawford (Pittsburg, PA), Jack Litchfield (Toronto, Ontario, Canada), Bernadette Moore (RCA Records, New York, NY), William R. Moran (La Canada, CA), Norma Painter (Local 47, AF of M, Los Angeles, CA), Don Peak (Hollywood, CA), Bill Peterson (Local 47 of M, Los Angeles, CA), Jerry Redmond (Local 47, AF of M, Los Angeles, CA), and Serena Kay Williams (Local 47, AF of M, Los Angeles, CA), for the help they so generously have given us during the compilation of this work.

Comments

Comments etc. from the readers will be appreciated. Please write to TOR MAGNUSSON, P.O. BOX 25065, S-40031 GOTHENBURG, SWEDEN, or to STEVE LAVERE, 3216 LARGA AVENUE, LOS ANGELES, CA, U.S.A.

Saluting George James - Master Musician



George James plays duet with his grandson, George James III

Musician's life is upbeat again

By Janet A. Pearl
Dispatch Staff Reporter

Jazz was George James' life for more than half a century. But when the alto saxophonist moved from New York City to Columbus a few years ago to be closer to relatives, inactivity and ill health caused him to strike a sour note. Thanks to a United Way agency, music is once more a part of his life. James, 82, of the Far East Side began his career in Chicago in 1928. He toured New Orleans and the South as part of Louis Armstrong's original band and settled in New York in 1931.

Known as "Mr. Misty," he played some of the best clubs in town, including the Savoy Ballroom in Harlem and the Cafe Society in Greenwich Village. He appeared with such jazz greats as Fletcher Henderson, Duke Ellington, Count Basie and Fats Waller, James said.

HE STARTED his own band in 1943 and continued to perform in New York and Chicago through the '70s, with a few tours of Europe to help pay for his son's education at The Ohio State University.

James and his wife, Vivian, 80, moved to Columbus in 1982 to be closer to their son and his family.



United Way
of Franklin County

In his 70s at the time, he still intended to play a few gigs in Columbus, but vision problems and high blood pressure kept him from getting around, he said.

"If you're jogging along at a certain pace, you get used to it," Mr. James said in a recent interview.

Mrs. James said, "He was sitting here doing nothing but reading the newspaper and watching television. I just watched my husband deteriorate."

With cash fares mounting for cross-town trips for her husband's medical appointments, Mrs. James learned of transportation offered by the Geriatric Service Organization, a member agency of the United Way of Franklin County. The agency, 1145 College Ave., arranged rides for Mr. James.

Geriatric Service received \$113,000 from the United Way in 1988. The agency has an annual

budget of about \$1 million, with other money coming from federal, state and local governments. The agency also provides homemaker services, respite care and home maintenance programs, and it serves about 1,400 people over age 61 every year, Executive Director Adrienne Corbett said.

AN AGENCY social worker determined Mr. James needed more social interaction, so he was enrolled in the Heritage Day Health Center. Bonnie Wilson, Heritage Day director, said the center serves about 70 senior citizens daily at two sites.

A few months ago, Mr. James played his saxophone for a special show at one center. It was his first performance in years. On Sept. 12, his music was featured at a United Way fund-raiser at the Major Chord Jazz Club & Kitchen.

"Now that I've got my chops tightened up, I'd like to play some more gigs around town," he said. "I play my music for one reason — to make people happy."

The goal for the United Way's 1988 campaign is \$28,185,000 for 60 United Way agencies offering 243 programs. Last year, \$25,576,244 was raised. The campaign runs through Nov. 22.

Dear Len,

I thought your readers would be interested in this picture and article on saxman, George James, that appeared in the Columbus Dispatch, Sept. 22, 1988. In addition to the groups mentioned in the article, he played sax and occasional clarinet with Noble Sissle, Jabbo Smith, Punch Miller, Jimmy Noone, James P. Johnson, Benny Carter, Teddy Wilson, Chick Bullock, Lucky Millinder, and Claude Hopkins. For awhile he also had his own orchestra that, I believe, toured Europe in the 1950's.

I heard him play and talked with him about a year ago, and I can tell you that he still plays a very solid sax with the smooth tone and style that was said to have characterized his playing in years past. In regards to his years with the Armstrong organization, he told me that one of Louis' greatest attributes was that he made everyone in the band feel like an equal, never like he was any better than they were!

I put together a discography that was gleaned from New Hot Discography by Charles Delaunay, *Jazz Records 1897-1942* by Brian Rust, and *Jazz Records 1942-1962* by Jorgen Jepsen.

Sincerely,
Emil R. Pinta
Emil

AN EXPLORATORY GEORGE JAMES DISCOGRAPHY 1928-1953

notes: only the first two issues of a title are listed
* indicates that James is listed among personnel in Delaunay, but not in Rust

J.C. COBB AND HIS GRAINS OF CORN

Aug. 21, 1928*
4B82 Endurance Stomp Vo 1204
4B83 Yearning And Blue Vo 1204

KING MUTT AND HIS TENNESSEE THUMPERS

Feb. 12, 1929
14789-A Mississippi Stomp Ch 15929
14790-A Shake Your Shimmy Spt 9432
14791 Original Stomps Spt 9431
14793 Good Time Mama Gnt 6844, Ch 15696
14794 Maxwell Street Stomp Gnt 6796, Ch 15696
14796 Nut House Stomp Gnt 6796, Spt 9369
14797 I Wanna Get It Gnt 6844, Ch 15929

JABBO SMITH'S RHYTHM ACES

Feb. 23, 1929*
C-3003 Take Your Time Br 7061
C-3004 Sweet And Low Blues Br 7061

THE MOONLIGHT REVELERS

August, 1929
3606-A Alabama Shuffle GG 1775, VD 71775
3607-A Memphis Stomp GG 1786, VD 71786
3608-A-B Baby Knows How GG 1767, Mad 802
note: Madison anonymous; Van Dykes as FIVE HOT CHOCOLATES

ALEX HILL AND HIS ORCHESTRA

Dec. 20, 1929
C-5035 Southbound Swaggie JCS-125 (LP)
C-5036 Toogaloo Shout Voc 1493
Feb. 8, 1930
C-5273 St. James' Infirmary Voc 1465, Spt S-2237
C-5275 Southbound Voc 1465, Spt S-2237
C-5276 Dyin' With The Blues Voc 1493

LLOYD SMITH'S GUT-BUCKETEERS

July, 1930
C-6028 Wake Up, Sinners Voc 1560
C-6029/30 Rub Me Some More Voc 1560
Oct. 27, 1930
C-6456 I'm Going Away Just To Wear Voc 1573
You Off My Mind Voc 1573
C-6457 That's My Stuff Voc 1573

LOUIS ARMSTRONG AND HIS ORCHESTRA

April 20, 1931
404422-B Walkin' My Baby Back Home OK 41497, Voc 3217
404423-B I Surrender, Dear OK 41497, Voc 3203
404424-B When It's Sleepy-Time OK 41504, Voc 3203
Down South
April 28, 1931
404425-A Blue Again OK 41498, Voc 3115
404870-C Little Joe OK 41501, Voc 3301
404871-A I'll Be Glad When You're Dead, You Rascal You OK 41504, Voc 3072
April 29, 1931
404872-C Them There Eyes OK 41501, Voc 3337
404873-A When Your Lover Has Gone OK 41498, Voc 3114
Nov. 3, 1931
405058-A Lazy River OK 41541, Voc 3114
405059-A Chinatown, My Chinatown OK 41534, Col 2574-D
Nov. 4, 1931
405060-1 Wrap Your Troubles in Dreams OK 41530, Voc/OK 3172
405060-2 Wrap Your Troubles in Dreams OK 41530, Col 37808
405061-1 Star Dust OK 41530, Col 2574-D
405061-2 Star Dust OK 41530
405061-4 Star Dust OK 41530, Par R-1591
Nov. 5, 1931
405062-2 You Can Depend On Me OK 41538, Voc 3055
405063-3 Georgia On My Mind OK 41541, Voc 3073
Nov. 6, 1931
405064-5 The Lonesome Road OK 41538, Voc 3026
405065-3 I Got Rhythm OK 41534, Col 2590-D
Jan. 25, 1932
405130-A Between The Devil And The Deep Blue Sea OK 41550, Col 2600-D
405131-A Kickin' The Gong Around OK 41550, Col 2600-D
Jan. 27, 1932
405132-A Home OK 41552, Col 2606-D
405133-A All Of Me OK 41552, Col 2606-D
March 2, 1932
405154-B Love, You Funny Thing OK 41557, Col 2631-D
405155-B The New Tiger Rag Rejected
March 11, 1932
405155-C The New Tiger Rag OK 41557, Col 2631-D
405166-A Keepin' Out Of Mischief Now OK 41560, Col 2646-D
405167-B Lawd, You Made The Night Too Long OK 41560, Col 2646-D

ALEX HILL AND HIS HOLLYWOOD SEPIANS

Sept. 10, 1934
15879-1 Ain't It Nice? Voc 2826, Br A-500495
15880-1 Functionizin' Voc 2826, Br A-500495
Oct. 19, 1934
16141-1 Song Of The Plow Voc 2848, Br 02078
16142-1 Let's Have A Jubilee Voc 2848, S-70

Re PHOTO IDENTIFICATION FIRST NAMES: Phillips is Lloyd; Herbert is Arthur; Turner is Hank; Johnson is Bobby - and Robinson is Fred.

BENNY CARTER AND HIS ORCHESTRA

Oct. 23, 1940
68284-A By The Watermelon Vine, Dec 3545, Br 03232
Lindy Lou Dec 3588, Dec 4213
68285-A The Last Kiss You Gave Me Dec 3588, BM-1270
68286-A Boogie Woogie Sugar Blues Dec 3545, Br 03232
68287-A I've Been In Love Before
Nov. 19, 1940
057656-1 All Of Me BB B-10962, HMV B-9180
057657-1 The Very Thought Of You BB B-10962, HMV B-9180
057658-1 Cocktails For Two BB B-10998, Vic 29860
057659-1 Takin' My Time BB B-10998, Vic 29860

TEDDY WILSON AND HIS ORCHESTRA

Dec. 9, 1940
29233-1 I Never Knew Col 35905
29234-1 Embraceable You Col 35905, Col 38218
29235-1 But Not For Me Col 36084, DZ-335
29236-1 Oh! Lady, Be Good Col 36084, Col 291264

CHICK BULLOCK AND HIS ORCHESTRA

Feb. 12, 1941
29703-1 Dolores OK 6123, Cq 9648
29704-1 Amapola OK 6100, Cq 9647
29705-1 Oh! How I Hate To Get Up In The Morning OK 6123
29706-1 There'll Be Some Changes Made OK 6100, Cq 9647

LUCKY MILLINDER AND HIS ORCHESTRA

June 27, 1941
69437-A Trouble In Mind Dec 4041, Dec 48053
69438-A Slide, Mr. Trombone Dec 3956
69439-A Ride, Red, Ride Dec 4146
69440-A Rock, Daniel Dec 3956

BENNY CARTER AND HIS ORCHESTRA

Oct. 16, 1941
066792-1 Sunday BB B-11341, Vic 62-0015
066793-2 Ill Wind Vic RA-5335 (LP)
066794-1 Back Bay Boogie BB B-11341, Vic 62-0015

LUCKY MILLINDER AND HIS ORCHESTRA

Feb. 18, 1942
70344-A Fightin' Doug MacArthur Dec 4261
70345-A I Want A Tall Skinny Papa Dec 18386
70346-A We're Gonna Have To Slap The Dirty Little Jap Dec 4261
70347-A Savoy Dec 18353

FATS WALLER, HIS RHYTHM AND HIS ORCHESTRA

March 16, 1942
073440-1 We Need A Little Love BB B-11518
073441-1 You Must Be Losing Your Mind BB B-11539, HMV BD-1077
073442-1 Really Fine Vic LPM-10118 (LP)
073443-1 The Jitterbug Waltz BB B-11518, Vic 20-2639



GEORGIE JAMES, sax-playing leader of the Cafe Society Downtown band, and pianist Phillips, drummer Herbert, bassist Turner, trumpeter Johnson, trombonist Robinson. (Metronome, March 1943)

TEDDY WILSON OCTET

August 19, 1946
652 Penthouse Serenade Musicraft 505
5653 Don't Worry 'Bout Me Allegro 4006 (LP)
5654 I Want To Be Happy Musicraft 421, MGM E165
Allegro 4031 (LP)

GEORGE JAMES AND HIS ORCHESTRA

Dec. 6, 1951
E1VB4606 Goose Grease Vic 20/47-4461
E1VB4607 Don't Blame Me Vic 20/46-4461
April 10, 1952
E2VB5978 Forgive Me Vic 20/47-4697
E2VB5979 Slow And Easy Vic 20/47-4697
Jan. 26, 1953
E3VB0375 '53 Convertible Vic 20/47-5174
E3VB0376 South Of The Border Vic 20/47-5174

Send comments to: EMIL R. PINTA, 685 OXFORD STREET, WORTHINGTON OHIO 43085

Associated Recorded Program Service

COMPLETE LISTING OF R&B MATERIAL ON ASSOCIATED TRANSCRIPTIONS by DAVE KRESSLEY

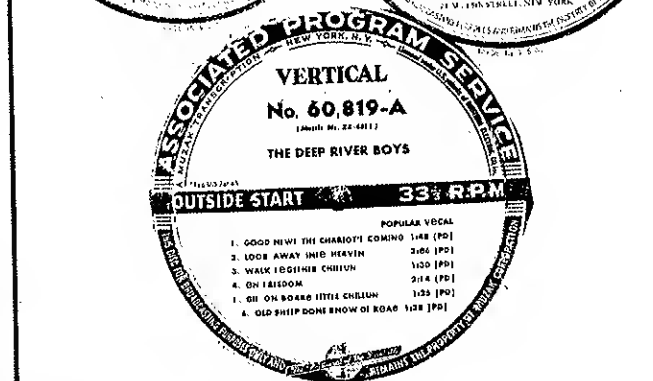
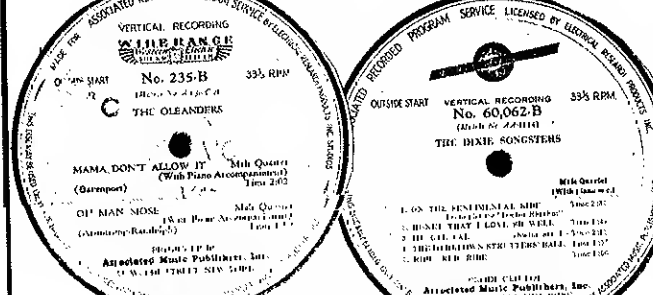
Dear Len:

I saw your request for information on Associated Transcriptions in the last issue of R.R.,

At any rate, I will make an attempt to start by supplying a complete listing of the R&B material on Associated. The listings are enclosed for The Oleaners, The Charloters, The Deep River Boys & The Virginians. I've also enclosed copies of some of the labels from my collection. If this data on R&B artists is well-received, I can furnish listings for R&B artists on other labels, such as Lang-Worth, Standard, Thosaurus, etc.

On the early Associated discs, 12" & 16" discs were sometimes recorded at the same sessions. A single letter in front of the matrix number is a 12" disc, and a double letter indicates a 16" disc. (Example: Mx. A-929 is 12", Mx. AA-1833 is 16"). Early discs (1950's) were issued in the same sequence as mastered, with any unsatisfactory cuts simply crossed out, usually with scratches to defeat use. Beginning in the late 1950's, the material was mastered on 16", and sometimes 12" discs, and usually up to 4 discs were cut simultaneously. The usable or satisfactory cuts were then dubbed to new masters for issue, and using the same block of numbers as were used for the original masters. On the session sheets-cuts that are indicated as "do not use this cut" are false starts, breakdowns, etc. These masters bear the prefix letters "ZZ" (Any material re-mastered to a 12" disc bears a single "Z" in front of the matrix number). "ZZ" matrix numbers were mastered and/or re-mastered to or from tape.

If any additional information is required, please let me know, or people may write to me. Best wishes,



THE OLEANERS Q.T. - Associated Trans. (12")

Mx. A-929 Saddle Your Blues To A Wild Mustang (With Bob Crosby Ork.) (The other title on this side is by Bob Crosby Ork. only)

A-930 Mama Don't Allow It (With piano accomp.)

O.I. Man None (With piano accomp.)

CHARLOTTERS (Also called "DIXIE SONGSTERS" (Male Negro Q.T. with Piano) (May 10, 1938) (All issues are 16" except where noted).

AA-1833 Sweet Georgia Brown

Storony Weather

I'm Getting Sentimental Over You

Way Down Yonder In New Orleans

On The Sentimental Side

Money That I Love So Well

My Gal Sal

The Darktown Strutters' Ball

Ride, Red, Ride

Down South (Interpolation: 'Way Down Home)

Carry Me Back To Ol' Virginia

Old Folks At Home

Water Boy

Sing A Song Of Sixpence

Runnin' Wild

Down South (Interpolation: 'Way Down Home)

Dinah

Seek And Ye Shall Find

I've Been In The Storm

Bear My Burden In The Heat Of The Day

Steal Away

Table with columns: Orig. Mx. Acct, Dubbed to Mx. Acct, Issues, and song titles. Includes entries for The Charloters (March 17, 1941), The Deep River Boys (Sept. 25, 1945), and The Oleaners (Apr. 9, 1946).

(TO BE CONTINUED with the remainder of the May 10, 1946 session)

** All correspondence to DAVE KRESSLEY, P.O. BOX 463, NEW TRIPOLE, PA. 18066 **

Table titled 'the H3 chrono-matrix file!' by Harold H. Hartel. It lists various records and their matrix numbers, organized by date and session.

Table titled 'Nov. 4, Blue Mountaineers' and '1932-cont'd'. It lists records and their matrix numbers, organized by date and session.

(TO BE CONTINUED)

RAGGING the CLASSICS

JOHN SAM LEWIS

(cont'd from THE PUPILS OF LISZT:
239/40) EUGEN D'ALBERT (PART TWO)

To turn to James Methuen-Campbell's entry for d'Albert, Catalogue of Recordings by Classical Pianists (pp. 5-6), the following additions and corrections should be made:

P. 5 acoustic German Odeons, recorded c. 1910/12--12

xxB 5725 Schubert/Tausig: Marche Militaire

Methuen-Campbell is correct in stating that two separate recordings bearing the same matrix numbers exist. There are no visible take numbers. One version was issued on German Odeon 76932, the other version on German Odeon 76558 and U. S. Odeon O-8063. The Odeon 76932 issue is a single-sided number but the few copies I have seen of the Odeon 76900 series were all doubled with separate issue numbers on each side. Methuen-Campbell conjectures, correctly I believe, that all the German Odeons were coupled from the beginning. It should be recalled that Odeon was the first label to issue double-sided records as early as 1904, and by the time d'Albert recorded these sides doubling was the usual Odeon practice. The only genuinely single-sided Odeons of d'Albert's are the U. S. Odeons in the 53000 series. At any rate, U. S. Odeon 53102 is identical to German Odeon 76932.

The parenthetical question marks in Methuen-Campbell following German Odeon 76940 and 76563 (Liszt: Au bord d'une source and Chopin: Etudes, Op. 25, Nos. 2 and 9) apparently mean that the Odeon Catalogue reports these as issued but that no copies have as yet turned up to confirm the issue. Methuen-Campbell also speculates that an abbreviated Chopin Polonaise in Ab, Op. 53 and the aforementioned Chopin Etudes may have been coupled on U. S. Odeon. Can any collector confirm that?



Methuen-Campbell's statement that the U. S. Odeons do not show matrix numbers is incorrect. The matrix number is plainly visible under the label of my copy of the Chopin Waltz in Ab, Op. 42 on Odeon 53104.

The Beethoven Sonata in F excerpt (mx 6885) and Mozart K. 296 Sonata movement (mx 6884-3) were coupled on German Odeon 80706/80707 and U. S. Odeon O-8524 as Methuen-Campbell reports.

(comments to JOHN SAM LEWIS, P. O. Box 194475, Univ. Sta., ARLINGTON TEXAS 76019)

P. 6

acoustic Deutsche Grammophon Gesellschaft discs, recorded 1921/22--12" double-sided

Chopin: Etude in Gb, Op. 25, No. 9

The composer's name has been inadvertently left out. D'Albert plays the brief etude three times in succession.

P. 5 acoustic German Voxs, recorded c. 1923--12" double sided

Mx. 1470 Carreño: Kleiner Walzer Vox 06140

D'Albert and Teresa Carreño had been divorced for many years when the pianist recorded the only work Carreño is known for. The title is misprinted "Kleine."

Add: broadcast performance, December 1, 1930

Beethoven: Concerto No. 5 in Eb, Op. 73: first movement (with Deutsche Rundfunk Orchester, Bruno Seidler-Winkler, cond.)
Symposium 1000 (single-sided LP)

In 1967 Veritas issued an LP of Eugen d'Albert's recordings. The record is out of print and the company no longer exists, but the following d'Albert records appeared on it:

Beethoven: Andante Favori in F
Sonata, Op. 53: Rondo
Rondo, Op. 129, "Rage Over the Loss of a Penny"
Sonata, Op. 31, No. 3:
Scherzo

Beethoven-d'Albert: Ecossaises
Mozart: Sonata, K. 331: Turkish March

Bax: Mediterranean
Goossens: Casperle Theatre, Op. 18, No. 6
D'Albert: Capricien, Op. 32, Nos. 2, 4, 5
Gavotte and Minuet, Op. 1
Myrtocle's Aria, from Die Toten Augen
Carreño: Kleiner Walzer
Schubert: Impromptu, Op. 142, No. 4

The Veritas issue is devoid of discographical information; one does not know if the Beethoven-d'Albert Ecossaises is xxB 5733, issued on Odeon 76935, 76561, and O-8204, or 19057L, issued on Deutsche Grammophon 62308 and 45599. Likewise, d'Albert's gavotte and Minuet could have been the German Vox version or the later version done for Deutsche Grammophon.

The best performance on the Veritas issue is a relaxed Beethoven Op. 31, No. 3 Scherzo with the Finale of the Op. 53 Waldstein Sonata close behind. Although there are a few wrong notes d'Albert achieves a remarkable repose on both of these sonata movements that no other pianist I have heard approaches.

A note on pronunciation: Although d'Albert probably had his first name pronounced in the British manner at first, Webster's Biographical Dictionary reports a German pronunciation [i'oi-ge-n]. The WBD has his last name as [i'Dal-ber], which is the way I've always pronounced his name. But the announcer on the Deutsche Rundfunk broadcast of the Emperor performance pronounces d'Albert with the final t silent, not quite the French way (the accent still falls on the first syllable) but close. Presumably, d'Albert did not object to that pronunciation of his name.

(second go around - PART SIX; IM 892 to IM 942)



compiled by CEDRIC J. HAYES with help from Peter Gibbons (England) and Michel Ruppli (France), also JAZZ RECORDS (1942-1962) by Jorgen Jansen and BLUES RECORDS (1943-1966) by Mike Leadbetter/Neil Slaven.

Note: all master numbers are prefixed IM. All issue numbers shown are IMPERIAL, unless otherwise noted. Abbrevial tone: 1A - Los Angeles, NO - New Orleans

AL NEED, c.1955.	Post 2013
092 Drops of rain	
093 Neo doo	Post 2013
094 Sho's rolling	
095 Times up	
EARL CURRY, c.1955.	Post 2001
096 Special girl	Post 2001
097 Somebody stole my girl from me	
WES WILLIE WAYNE, 7MO, c.1955.	5360
098 Good news	
099 Rec Willie shuffle	
JIMMY HOLEY, c.1955.	5365
900 Slow freight back home	5365
901 Let's try again	
PEE PEE CRAYTON, 7MO, c.1955.	Post 2007
902 Blues before dawn	
903 Don't go	
HER JERKINS, c.1955.	5367
904 Goin' goin' gone	5377
905 Rikety rick	
BRUNO SISTERS, c.1955.	5364
906 Dreaming	5364
907 Don't leave	
JOHNNY FULLER, 1A, c.1955.	5365, LP9099
908 Garden of memories	5365
909 Money money	
THE SPIDERS, c.1955.	5369, LP9140
910 (True) You don't love me	5366, 5369, LP9004, LP9140
911 Withercraft	LP94003
912 You played the part	5366
913 Is it true	
ROOSEVELT STOKES, NO, c.1955.	5367, LP94006
914 Hush oh hush	LP94006
915 Cannonball	5367
916 I'm tired	
917 Crazy fox	
ELMORE NIXON, Houston, Texas, c. September, 1955.	5368
918 A broken heart	5368
919 You left me	Post 2008
920 Don't do it	
CLIFFON CHAMBER, (note: this is Clifton Chenier), Lake Charles, La, c.1954.	5352
920A Louisiana stomp	5352
920B Clifton blues	5352
(note: master numbers shown may just be -A/B sides from Elko 920, rather than Imperial assigned masters). Imperial 5352 is reissued from Elko 920.	
ELMORE NIXON, Houston, Texas, c. September, 1955.	Post 2008
921 The woman	
THE GAYNOTES, c.1955.	Post 2006
922 Hear my plea	Post 2006
923 Cross roads	
THE SHARPTONES, c.1955.	LP94003, Post 2009
924 Made to love	Post 2009
925 Since I fell for you	
FATS DOMINO AND HIS BAND, NO, 15th October, 1955.	LP9227, LP12227
926 What's wrong	5369, LP140, LP9004
927 Poor me	
WES WILLIE WAYNE, 7MO, c. October, 1955.	5368
928 Don't mention my name	
929 Kinfolka	
THE BARONS, c.1955.	5370
930 Searching for you	5370
931 Cold kisses	
FATS DOMINO AND HIS BAND, NO, c. October, 1955.	5369, LP9055
932 I can't go on	5366, LP142, LP9009, LP9062
933 I'm in love again	5375, LP9004, LP9062, LP140
934 No weevil	
CLIFFON CHAMBER, Lake Charles, La, c.1954.	Post 2010
935 Rockin' the top	(note: IM935 retitled 'Rockin' top' and issued on Post 2016, with master number IM935N)
NO MX Just a lonely boy	IM94001
DAVE COLLINS, c.1955.	
936 Tell me baby	
937 By the way	
938 Work woman work	
939 Don't come back	
SHILEY LEVY, NO, c. November, 1955.	5372
940 Come on	5372
941 Queen of Hearts	5370, LP9004, LP9141
942 One night	

Correspondence to CEDRIC J. HAYES, - 24, Bodley Road, - Littlemore, Oxford, ENGLAND OX4 3UA

** MERCURY 5000 SERIES -78 RPM - 1946 to 1962 **

compiled by ED NOVITSKY



5298 ART KASSEL	HELL'S BELLS	2491
5298 ART KASSEL	SOUTH	2492
5298 ART KASSEL	HELL'S BELLS	2491
5299 SOFT WINDS	THE EXCELLENCY OF THE AMERICAN SOCIETY OF LITTLE PINK TOES	2781
5300 BENNY VERUTA	TELEPHONE SONG	2509
5301 FRANKIE LAINE	MARIANNA	2510
5302 JOHN LAURENZ	HE'S A DEVIL	2744
5303 JOHN LAURENZ	BE MY LITTLE BABY BUMBLE BEE	2743
5304 MACHITO & HIS ORCH.	BE BOP SPOKEN HERE	2741
5305 TED WEENS	NEVERLESS	1439
5306 "TWO TON" BAKER	MY BURRITO	2714
5307 LYNN & FRANK LOESSER	ROSEANNA	2734
5308 TINY HILL	AUF WIEDERSEHN	870
5309 CLIFF EDWARDS	THAT WONDERFUL GIRL OF MINE	2733
5310 PATTI PAGE	JUNGLE DRUMS	2463
5311 FRANKIE LAINE	LORRA TIMBERO	2466
5312 LAWRENCE WELK	LOVE ME OR LEAVE ME	2562
5313 VIC DANONI	SLEEPY HOLLOW	2570
5314 EDDY HOWARD	EVERYBODY KISSED THE BRIDE	2759
5315 KITTY KALLEN	I LIVE STINKY CHEESE	2771
5316 FRANKIE LAINE	BABY IT'S COLD OUTSIDE	2761
5317 LAWRENCE WELK	MAKE A MIRACLE	2762
5318 RICHARD HAYES	AIN'T SHE SWEET	2775
5319 TOM GLAZER	ME, MYSELF AND I	2778
5320 STAN JONES	SINGING IN THE RAIN	2789
5321 EDDY HOWARD	LOVE NIGHT	2790
5322 LAWRENCE WELK	ONE WAY TO SAY I LOVE YOU	2837
5323 PATTI PAGE	I'LL KEEP THE LOVELIGHT BURNING	2838
5324 "TWO TON" BAKER & TINY HILL	MY OWN, MY OWN, MY ALL	2853
5325 EDDY HOWARD	WHERE ARE YOU NOW THAT I NEED YOU	2742
5326 VIC DANONI	HAVE A HEART	2705
5327 KITTY KALLEN	DINE A DOZEN	2843
5328 RICHARD HAYES	MY BOLERO	2865
5329 "TWO TON" BAKER	THROUGH A LONG AND SLEEPLESS NIGHT	2866
5330 EDDIE HUBBARD	TELL ME WHY	2869
5331 JERRY MURAD'S HARPONICATS	MAYBE IT'S BECAUSE	2750
5332 FRANKIE LAINE	NILWAUKEE	2872
5333 RICHARD HAYES	THE YELLOW IN YELLOWSTONE PARK	2873
5334 CHUCK FOSTER	THAT LUCKY OLD SUN	2855
5335 LAWRENCE WELK	I GET SENTIMENTAL OVER NOTHING	2852
5336 PATTI PAGE	KATINA	2841
5337 RALPH MARVERIE'S ORCHESTRA	ICHABOD CRANE	2840
5338 LOUIS PRIMA	A BREATHLESS PROMISE	2876
5339 LOUIS PRIMA	LINGERING DOWN THE LANE	2875
5340 LAWRENCE WELK	THAT IGNORANT COWBOY	2949
5341 LYNN HURTON	I WISH I WAS SINGLE AGAIN	2935
5342 RICHARD HAYES	RIDERS IN THE SKY	2747
5343 VIC DANONI	I WISH I COULD CALL YOU MY SWEETHEART	2748
5344 PATTI PAGE	BRIGHT EYES	2961
	PUT YOUR ARMS AROUND ME	(T-1412) 2963
	I'M THROWING RICE (AT THE GIRL I LOVE)	2945
	THE RING THAT I GIVE TO YOU	2947
	A THOUSAND VIOLINS	2964
	JUST GOT TO HAVE HIM AROUND	2836
	I'M A BIGGER MAN THAN YOU	2878
	ARE YOU FROM DIXIE	2881
	EVERYTHING THEY SAID CAME TRUE	2956
	CROCODILE TEARS	2957
	WHY WAS I BORN?	2868
	LOVELY NIGHT	2867
	A MAN WROTE A SONG	2981
	HAD ABOUT YOU	2982
	MY MIRACLE	2980
	MY LOVE LOVES ME	2979
	I'M JUST A LITTLE PANSY IN A FLOWER POT	2922
	WHY FALL IN LOVE WITH A STRANGER	2862
	DOWN BY THE RAILROAD TRACK	2948
	MY HOOSIER GAL	2954
	GALLOPING COMEDIANS	2940
	AT DAWN	2941
	DON'T DO SOMETHING TO SOMEONE ELSE	2851
	OUR DREAM	1434
	WAITING (AT THE END OF THE ROAD)	2849
	DON'T DO SOMETHING TO SOMEONE ELSE	2851
	WILL YOU REMEMBER	2978
	HARUNAY	2839
	OH, YOU BEAUTIFUL DOLL	729
	DARDANELLA	1450
	MERRY CHRISTMAS POLKA	2944
	KIT KAT POLKA	2786
	DEAR HEARTS AND GENTLE PEOPLE	3015
	THE GAME OF BROKEN HEARTS	3018
	TRULY	3023
	GREEN DOLPHIN STREET	3028
	CHARLEY MY BOY	3035
	YES, WE HAVE NO BANANAS	3036
	I DREAMED WHEN I SHOULD HAVE DOPPED	3042
	THE MANUELO TARANTELO	3043
	YOU CAN'T LOSE A BROKEN HEART	3005
	A LITTLE MORE LOVE	2946
	A LETTER TO MOTHER	3053
	MY JEWELER'S WINDOW	3054
	THE OLD MASTER PAINTER	3055
	OPEN DOOR-OPEN ARMS	3057
	NICE TO KNOW YOU CARE	2976
	SITTING BY THE WINDOW	3011
	WITH MY EYES WIDE OPEN I'M DREAMING	3017
	OKLAHOMA FILMS	3016

(TO BE CONTINUED) ***correspondence to ED NOVITSKY, 876 STRANG DRIVE, WANTAGH NEW YORK 11793

DIGGIN' THE GROOVES BOB DAVENPORT

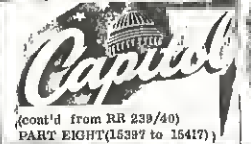
The lead news of releases this month is two item from Bainbridge Records (P.O. Box 8248, Van Nuys, Ca 91409-8248):

BT-6278: This is "A Night In Vienna" with the Mantovani Orch., under the direction of Stanley Black, with the exception of one cut with Roland Shaw directing. It's a beautiful item, and great quality.

BT-6280: Titled "Don Amigos" featuring the twin piano artistry of those old stand-bys, Ferrante & Teicher, who have been turning out albums for years, and are always first rate and this one is no exception. And it's still more proof of the quality that goes into every Bainbridge LP.

For those of you who do write to me about item reviewed, and those interested in my custom taping service you should note that I have a new address. It's 4751 Shade Tree Lane, Santa Rosa, Ca 95405 (The moving of some 10,000 78's, 4000 LP's, 4000 45's and hundreds of tapes was not what I'd call a fun move!)

** CAPITOL 150000 SERIES -78 RPM
compiled by BILL BENNETT
(OCT. 1947 to MAR. 1949)



15397	JAN GARNER & ORCHESTRA	Everywhere You Go	
15398	TEX WILLIAMS & CARAVAN	No Orchids For My Lady	
		You Broke Your Promise	
		I Cried Myself To Sleep	
15399	GAT CROSBIE & ORCH.	If You Want Me To Come Home	
		Light Up And Relax	
15400	TENNESSEE ERNIE	Milk 'em In The Mornin' Blues	
		Tennessee Border	
15401	MARGARET WHITING	Great Oues	
		Come-Ci, Come-Ce	
15402	JAN GARNER & ORCHESTRA	Love Me, Love Me, Love Me	
		I Don't See Me In Your Eyes Any More	
15403	CLARK DENNIS	Galvey Bay	
15404	NILES DAVIS & ORCH.	O'Leary Is Leary Of Fallin' Is Love	
		Budo	
15405	DEUCE SPRIGGINS	Sunflower	
		Red Hot Mama	
15406	SNOKEY ROOERS	Tee More Miles	
		Sui Sin Fa	
15407	MARVIN JOHNSON & ORCH.	Hey, Laidy Mae	
		Assasin	
15408	BIG SIS ANDREWS	Muddy Water	
		That Ain't The Way To Do It	
15409	SENNY GOODMAN & ORCH.	Undercurrent Blues	
		Ma Belle Marguerite	
15410	JO STAFFORD	On The Alamo	
		Begin The Beguine	
15411	PAUL WESTON & ORCH.	Swedish Rhapsody	
		Hop, West The Striegs	
15412	JOHNNY MERCER	I've Been Hit	
		The Olav-Worm	
15413	COUNTRY WASHBURN	Money, Marbles, And Chalk	
		Open Up Your Heart	
15414	ANN JONES	Give Me A Hundred Reasons	
		I Believe You, Baby	
15415	THE TOMCATS	Money, It's Yours	
		I Ain't Nowhere	2624-
15416	PEGGY LEE	While We're Young	3953-G
		Similau	3586-4
15417	CHARLIE BARNET & ORCH.	Lovely Street	3405-3
		Cu-Ba	

(TO BE CONTINUED) ***correspondence to BILL BENNETT, 61 NEWHAVEN ROAD, 3151, EAST BURWOOD, VICTORIA, AUSTRALIA

The Complete Entertainment Discography

From 1897 to 1942

SECOND EDITION

BRIAN RUST

and

ALLEN G. DEBUS

3926-
3932-
3893-
3894-
3908-
3909-
3928-
3396-3
3398-1
3945-
3946-
3206-4
3934-3
3898-
3899-
3563-
3958-7
3959-6
3859-
3964-2(Y)
3965-2(Z)
3025-
2624-
3953-G
3586-4
3405-3

**THE AMERICAN
Record
Label
Book**

From the 19th Century
Through 1942

Brian Rust

This volume is indispensable, a perfect companion, for all those interested in Record Research. It's \$40.00 post paid (make remittance payable to Leo Kuestadt).

Chilton
Gertrude Lawrence
Beatrice Lillie
Nick Lucas
The Happiness Boys
Marion Harris
Victor Herbert
The Ink Spots
Al Jolson
Frances Langford
Harry Lauder
Gertrude Lawrence
Beatrice Lillie
Nick Lucas
The Happiness Boys
Marion Harris
Victor Herbert
The Ink Spots
Al Jolson
Frances Langford

Free
outlook
Send,
S.A.E.
All Star
BLUES WOR
SPIVEY
RECORDS
145 GRAND AVENUE,
BROOKLYN, N. Y. 11205
LATEST LP RELEASES!
1036 SCREAMIN' JAY
HAWKINS with Washboard
Doc Tyle & Nat Riddles.
1037 BRENDA BELL
with Andy Story, Bill Dooey,
Johnny Allen, Jerry Dugger
1038 ANDY STORY
"Natural Blues" story!

Jazz

A History of the
New York Scene

Samuel B.
Charters
Leonard
Kunstadt

18
BLACK WHITE

Hard cover sold out to the last copy. Here is the soft cover edition, 382 pages including legends or rare photos, adverts, illustrations, etc. Will be glad to autograph it for you. (omit \$10 to Len Kunstadt)

**FIRST CLASS
MAIL
PLEASE POSTAGE
RECEIVED**

**THE BIG BAND
ALMANAC**

REVISED EDITION

LEO WALKER

486 pages, 350 orchestras, 500 photos, 6000 names index... Remit \$18 to Len Kunstadt

**WHO'S WHO
OF
JAZZ**

JOHN CHILTON

375 pages, over 1000 biographies of musicians
before 1920... Remit \$12 to Len Kunstadt

NEW REVISED EDITION

RECORD RESEARCH

FROM
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE
BROOKLYN, N. Y. 11205

BROOKLYN
OCT 27 PM '9
Harvey Cushing M
USA